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For Dwight's Journal of Music.

Three Sonnets.

PAST.

Irrevocable, changeless, deathless Past,
Thou wholly and forever art our own,
Who canst not be undone or overthrown
By scorching suns or withering tempest's blast,
But dost defy the gods!—We hold thee fast
As we may grasp that gem from shores unknown,—
Itself the symbol of a day long flown,—
That surging sea-waves bring and upward cast.
And what thy shining chambers may enfold,—
The pearly dew-drop of some ecstasy,
Or a dark sting of anguish, that of old
Drew smiles or bloody tears relentlessly,—
Even sorrow into beauty grows at last,
Embalmed in the transfiguring gold, O Past!

PRESENT.

But Present, thou, who through eternity
Flow'st like a river in whose mist we stand,
Where we would vainly stay with outstretched hand
One of the drops rolled on resistlessly,—
What shifting image may be glassed in thee,
Or clouds or lights, a fruitful, fragrant land,
Or barren fields of burning desert sand,
We comprehend not thy strange mystery.
Thou art, yet art not, thou dost live and die
Each moment,—from the hour that goes before
Tak'st wherewith to sustain and satisfy
The life that for a breath endures, no more
To yield it up to her, who, still and fast,
Even now has changed into deathless Past.

FUTURE.

And thou, unfathomed Future, all unknown,
That coverest like a misty cloud and gray,
The darkness of an unfamiliar way,
How long, how brief until thou hast grown
Into that gliding drop or shimmering stone?—
What hidest thou? The lightning's lurid ray
That shall destroy us, or the smiling day
Whence night and tempest have forever flown?—
We cannot guess;—as our blind path we grope
Like one to whom the sunlight waxes dim,
May but reach out and with undying hope
Cling closer to the tender hand of Him
To whom no day is ended or begun,
But Present, Past and Future are as one!

—STUART STERNE.

Additional Accompaniments to Bach's and Haendel's Scores.

(Second Extract from W. F. AHTHORP's article in the September Atlantic.)

The question of how additional accompaniments are to be written to Bach and Händel scores is really a double one. The first and more important is in what style the filling out of the figured continuo is to be done; the second is upon what instrument, or instruments, the added parts are to be played. This second question seems of easy solution at first sight; the almost universally accepted tradition being that the composers themselves used the organ, and in some cases the harpsichord or spinet. But there is, notwithstanding, a great difficulty in the matter. The majority of Händel's vocal works are either concert compositions or else dramatic works, which the great change in the art of dramatic musical writing since his time has driven from the stage, and which our modern taste can find acceptable only in the concert room. Bach wrote mainly for the church; but the altered fashions of our day make the availability of his church cantatas for purposes of divine worship very questionable; at all events, they could be used only in the German Lutheran church service. Bach's oratorios and cantatas come to-day as much within the domain of the concert-room as Händel's

works. Now the number of concert halls in the world which possess an organ is exceedingly limited, so that the enforced use of an organ in these scores would shut the doors of many choral societies upon them at once. But more of this farther on; let us consider the more important and vital question first. How is the figured continuo to be worked out? There are many opinions on the subject. That something needs to be done, even in those scores in which there is no figuring to the continuo, is agreed by every one. Bach and Händel never showed the slightest symptoms of being of the opinion that a melody and bass are all that is necessary in music. Jean Jacques Rousseau advocated this strange theory, saying that a truly aesthetic ear takes more pleasure in divining the harmony of a composition than in actually hearing it; but Bach and Händel had minds of a different stamp. As for the working out of these masters' figured (or unfigured) basses, some persons have thought that "the greatest possible neutrality in the filling out" is, above all things, desirable; in other words, that the additions should be as inconspicuous as possible. These are the archaeological extremists. Others have felt less scruples, saying that one need only have a clear insight into the A B C of the matter (that is, of writing harmony to a figured bass, or, as it was called in Händel's time, —mark the expression,—the *art of accompanying*) to be able to do all that is needful in any case; that every skillful musician, even every musical amateur who has some knowledge of the theory of the art, cannot fail to find the right path and walk securely in it. What the "greatest possible neutrality in the filling out" means is not hard to guess. It evidently means that the figured continuo should be filled out in plain harmony,—what the French call *accords plaqués*. Now one thing is clear: if this added harmony is to be "neutral," it must be neither actively consonant nor discrepant with the spirit of the instrumental and vocal parts which the composer actually wrote; it must neither help nor hinder them; it must have no individuality of its own; in short, it must be a sort of musical *tertium quid*, not to be very easily defined. It is a little strange, however, that we may look through all Händel's and Bach's vocal works without finding an instance of their having treated a single item in their compositions as "neutral." On the contrary, every voice, every orchestral part, is instinct with life, every instrument has something of vital importance to say. It may be retorted, with some show of speciousness, that, admitting this musical vitality to be found in everything that Bach and Händel *actually wrote out*, there is no direct evidence that they intended their mere figured basses to indicate anything of the sort; and that if they had intended the gaps in their scores to be filled out in a purely polyphonic style—that is, a style in which every part is vitally important—they would not have left those gaps there at all, but would have filled them out themselves. Of circumstantial evidence in this particular there is naturally none, or the question could never have come up. But the internal evidence is very strong. In the first place, the style of writing in which certain instrumental parts are used merely to fill up gaps in the harmony, or simply for the sake of enriching the quality of tone, without adding anything to the essential musical structure of the composition, was entirely foreign to the spirit of Bach's time. This style cannot be traced back farther than Mozart, Haydn, and Gluck. Bach and Hän-

del may be said to have lived in a purely polyphonic age; in a time when everything that was not absolutely essential in music was looked upon as superfluous, and hence inadmissible. To understand why they should have been content merely to indicate certain things in their scores, and that, too, in a way which was open to great latitude of interpretation, we must understand something of the musical habits of their day. At that period the "art of accompanying" did not mean the art of playing or conducting an already elaborated instrumental accompaniment to one or more singers or solo players. It meant the art of deciphering—either at sight, or after some practice—a figured bass on the organ or harpsichord. This art was very generally cultivated, and no one was considered a competent organist or clavecinist who had not attained to a high degree of proficiency in it. More than this, an organist was expected to be able not only to decipher a figured bass correctly and freely at sight, but to extemporize contrapuntally upon a given theme. A significant fact in this matter is that we find that certain famous singers in London stipulated especially, in their contracts with managers, "that Mr. Händel should play the accompaniments;" that is, that he should preside at the harpsichord or organ, and decipher the figured continuo. Now it is hardly likely that, at a time when there were so many instrumental virtuosi in London, such stress should have been laid upon Händel's accompanying if it had been only a question of technical executive talent. No; it was because Händel filled out a figured bass better than other artists. If this filling out were to be done merely in correct plain harmony, there would have been small chance for Händel's shining perceptibly superior to other artists, at a time when the next best organist was perfectly competent to do as much. But if the continuo was to be worked out in pure polyphonic style, in imitative counterpoint, we see at once how Händel could easily distance less gifted virtuosi than himself. Indeed, it is reported that to hear Händel or Bach play from a figured bass was like listening to a brilliant organ concerto. In the second place, we find by experiment that, in by far the majority of cases, the effect of mere plain harmony (*accords plaqués*) in conjunction with the parts actually written out by Bach and Händel is unsatisfactory if not downright bad. The contrast between Bach's and Händel's freely moving parts, so full of glorious life and vigor, and the heavy, sluggish chords is too marked; the "accompaniment" hangs like a millstone round the neck of the brilliant counterpoint, or else it so muffles and chokes it that it loses half of its charm. It is like filling out the space between the beautiful head and limbs of some incomplete antique statue with mere shapeless ashlar. The head and limbs do better without it. There are even passages which absolutely defy simple harmonic treatment.

No, Franz is clearly right when he says that the greatest possible neutrality in the filling out must necessarily lead to a want of character. A mere harmonic accompaniment will be irksomely conspicuous by its very neutrality. Even the Bach Union have found it impossible to adhere exclusively to this principle, and the co-workers of the Händel Society have found its unstinted application equally out of the question. A vital polyphonic style is requisite, and through it alone can the gaps in Bach's and Händel's scores be so filled out that the contrast between the original parts and the

additional accompaniments shall not strike the ear as ungraceful and unmusical. The truth of this was most clearly perceived by the greatest, and to all practical purposes the first, musician who tried his hand at filling out an incomplete score,—a man whose name carries such weight with it that the present archaeological-historical party have always carefully omitted it in their discussions. I mean Wolfgang Amadeus Mozart. In his time the mighty question of additional accompaniments had not set so many wise and foolish heads wagging as it has since. In working out the scores of Händel's *Messiah* and Alexander's *Feast* he had only the dictates of his own fine musical instinct to follow. The style in which he completed the accompaniments to the airs, "O thou, that tellest good tidings to Zion," and "The people that walked in darkness," is to be looked upon as the model for all such work. It is curious to notice how differently the Leipzig historical party face, on the one hand, a discussion that deals with pure abstractions, and, on the other hand, a definite musical fact, especially when the latter is backed up by the prestige of a great name. In the former case they are as bold as lions; in the latter—Mum's the word! What explanation can be given of the very singular fact that, among the thirty-eight volumes of Händel's works already published by the German Händel Society, the *Messiah* is not to be found? Does it not seem as though Messrs. Chrysander & Co., felt that an accompaniment to the *Messiah*, written out on their principle, could not stand for a moment in face of Mozart's score; and that to embody a piano-forte or organ transcription of Mozart's score into their edition would be virtually to deny the soundness of their principles? The fact that there is much that is unsatisfactory in Mozart's score is not worth a jot, seeing that in just those passages where Mozart has been most successful in making his additional accompaniments blend harmoniously with both the spirit and the letter of the original parts, so that both Händel's work and his own seem to have sprung from the same source, and no ear can detect which is Händel and which Mozart, in the two airs just referred to, he has worked out the continuo in the very freest and most elaborate contrapuntal style.

In so far as clear insight into the A B C of the matter is concerned, it is not hard to see that this is quite too flippant a way of settling a very grave question. Franz holds, with perfect truth, and it cannot be said too often nor too emphatically, that additional accompaniments are quite as capable of weakening and distorting the original as they are of ennobling and adorning it. Verily, the task of filling out adequately Bach's and Händel's vocal scores is not one to which the musical tyro, nor even the merely learned contrapuntist, can safely feel himself equal. To the modern musician, brought up in the midst of music of a post-Händelian period, and strongly imbued with the art tendencies of our day, it is the most difficult task in the whole range of music. I say this circumspectly, and with full conviction. Let me repeat here that unless Bach's and Händel's figured or unfigured continuos are adequately filled out, their vocal works are in no fit condition to be performed. Let it be understood most distinctly that to perform such compositions with only the "original parts," and without additional accompaniments of some sort, is to commit the greatest conceivable act of unfaithfulness; it is presenting the works of those masters in a totally wrong light, and should not be tolerated for a moment.

But to proceed with our subject. The fact that the perfectly free, melodious, and expressive movement of each part in the harmony was one of the prime characteristics of Bach's style, even when nothing like fugued writing was in question, seems to have escaped many of his arrangers. Yet this is not only an evidence of Bach's supreme skill in polyphonic writing, but is one of the means by which he

gave expression to some of his finest and most beautiful poetic conceptions. Speaking technically, the bass with him contained the germ from which a composition was to be evolved, rather than that part which we, in modern parlance, call the melody. Of all the parts lying above the bass, the "melody" was, at most, *primus inter pares*. In his vocal works, where the music naturally seeks to give expression to the sentiment of the text, we often find that what we now call the poetic essence of the music lies in the middle parts (alto and tenor), or in the accompaniment. This is peculiarly noticeable in his chorals, where the middle parts move with the most absolute freedom, and nothing of that timidly restricted leading of the voices which is advocated in elementary manuals of harmony is to be found.

I have hinted that the Bach Union arrangers, and some others too, had sounded Bach's head only wig-deep; as for diving down to the great, bounteously loving heart of him, so full of tender piety and child-like trust, that seems to have lain as far as possible from their thoughts. Concerning the mere grammatical errors (*Schulfehler*), such as rank fifths and octaves, hideous harmonic progressions, and what not, made by men of no mean repute as musicians, in filling out his and Händel's continuos, things that would expose any scholar in a harmony class to summary correction, I can only refer the reader curious in such matters to the thirty-second volume of the Händel Society, containing the famous Italian Chamber Duets and Trios, with accompaniments worked out by Johannes Brahms and Joseph Joachim, and the Bach Union edition of the cantata "Wer Dank opfert, der preiset mich,"* with the accompaniment arranged by H. von Herzogenberg. Both of these publications will give ample food for serious meditation on the condition of the art of music at the present day.

"Swell" Organ Players.

(From the London Musical Standard.)

There are three great faults which generally mark the playing of inexperienced, ill-taught, or tasteless organists. I have heard players who had only one or two of these faults, and I have heard players who have had them all fully developed, and in a very high degree. The first of these faults is that of playing too loud; the second is, the use of only one foot in pedaling; and, as a consequence, playing only on the lower octave; the third, and perhaps the most unpardonable, because it is the most flagrant breach of good taste, is the alarming fashion of producing "effects" by means of the swell organ. When these three styles are united in one player, the result is appalling to a person who has any taste, or who has been accustomed to legitimate organ-playing.

I can forgive a man who sometimes plays too loud; there are, or at any rate there may be, reasons for it; his choir may be too timid to be left much to their own resources, and the principal and mixture keep them going, and in good heart; or the congregation may drag, and want plenty of organ to ensure good time; or there may be a paucity of good medium stops of sufficient "body" to bind the mass of singing together. These causes may be so powerful that the good taste of the player cannot always contend against them, and he feels compelled to play "loud" in spite of his own better judgment and cultivated taste.

The next fault—confining the use of the pedals to the left foot and the lower octave—is so closely connected with the other and worse fault of "swell" playing, that I can scarcely speak of them as two; they are almost one. But even this "left-handed pedaling" may sometimes be fairly accounted for, especially on small organs with limited pedal-stops, though these cases are few and far between. I know an organ in which the pedals from the second C to F are so "woolly," that one of the only two complete pedal stops is unbearable in the upper notes unless used with the full organ on. But let not "left-handed" pedal-thumpers think I am offering an excuse for their clumsiness. I repeat that cases are rarely to be met with in which an organist is forced by an ill-constructed instrument to use only the

lower octave of pedals. The reason, or the excuse, is generally this: the right foot is so often on the swell that it can only pop down here and there on any stray bass note which comes by chance when the foot is not otherwise occupied. It is this swell-organ playing which, more than anything else, discloses the ill-taught or self-taught organ-grinder. I do not decry self-taught men; on the contrary, I commend them. And I know several whose innate taste has kept them from the grosser faults against which I am writing, and who are no discredit to their profession. I do not allude to this class; but to the "self-taught" player who "learns by instinct," and who knows how to play so well that neither Dr. Stainer, Dr. Spark, Dr. Bridge, Mr. Best, nor any other well-known professor of the art of organ-playing can teach him anything. It is this self-taught player who systematically works the swell-organ, and produces by means of that movable board, so conveniently near to his right leg, the only "effects" which he is capable of producing on the noble instrument which he abuses, but has never been taught—and will not be taught—how to use.

Now, bear with me while I state, briefly and categorically, what I conceive to be the legitimate use of the swell organ. (1.) To produce a *crescendo*, or *diminuendo*, where required on solo stops. (2.) To insure a gradual increase or decrease of power in accompanying a choir. (3.) To produce the same effect when playing on the full organ. These, I think, are the proper functions of the swell pedal; and as all three mean the same thing on different manuals, viz., an increase or decrease in volume of tone, the object of that pedal may be thus stated:—To produce gradations in tone.

"Of course," exclaims my friend, the swell-organ player, "that is just what I contend—the swell is to be used, and not to be idle. Such grand effects, you know!—like the soughing of the wind. Listen!" And our "sweller" extends his right leg, strikes a chord of the minor seventh with both hands, looks up at the roof of the church, and punts away to his own intense delight. "Grand invention, the swell—one of the finest features of modern organs—don't you think so? Such charming effects, you know!" He may add, "at little cost," for the "effects" he speaks of are only admired by him and his swell brethren, who are sublimely unconscious of the rôle taken by the right foot of the player in legitimate organ playing. Of course the swell organ is meant to be used; but my quarrel with these swellers is on the question of how much it should be used, and when. These men abuse the swell; and none of our recognized organists would like to risk his reputation by "using" that pedal in the fashion I am complaining of.

A week or two ago I attended a church parade of the 789th Fuddlesex Rifle Volunteers. I had heard great things of the organist, who, according to report, was "a very superior person;" but as soon as the choral portion of the service had commenced I detected the swell-player. Every note, which was long enough to allow the right foot to descend and ascend again, was swelled out, and swelled in again to such an extent that I found it quite out of the question to listen to anything else. I could see it, too, as well as hear it, for I sat just where I could catch sight of the front of the swell box between the tops of the tall gilded pipes; and I am sure that in the musical parts of the service that portion of the machine was never still for ten consecutive seconds. The crotchets were played alternately < and >; the minims were thus rendered <>; the semibreves were "interpreted" <><>; while the reciting notes were given with as much of this sort of "effect" as it was possible to work in while they lasted. I have heard some bad playing, but I never heard a service got rid of in such execrable taste as at that church parade of the 789th Fuddlesex! It was deplorable. It was very distressing to hear the first pedal note of each phrase initiated with an appoggiatura a semitone below; it was still more agonizing to hear full chords treated in the same barbarous fashion; but the swell! I never heard anything like it before, and I will never sit through another such swell service again.

If you ever hear this style of playing you may know the organist is shirking his pedal-work. Music for the organ, from Bach down to our own day, has usually been written for the *feet* in such a way as to render much swell playing incompatible with a proper execution of such music. Use the swell by all means, but do not abuse it. Splendid effects may be made by the aid of the swell organ in legitimate ways. Let it remain closed, or open it full; and if your swell pedal will not lock half way open, have it so altered at once, for some of the finest ef-

fects can be produced by combining a "half-swell" with certain wood stops on the other manuals. But the habit of pumping at the swell is fast becoming extinct in all respectable organ playing, and the advancing *Musikgeist* of our day will, I hope, soon hunt down the latest specimen of this almost defunct race of swell organ players. They cannot play, and never will play, the music written for the organ by masters of the instrument—they never attempt it; they have no idea of the use of the pedals; they know little of the resources of their instrument; a handle would suit their requirements better than a finger-board. Nature meant them to blow an organ, not to play one.

My teacher was a fine musician, to whom I owe more thanks than I can ever pay. He has doubtless forgotten me, but I cannot forget him, nor the sound advice he gave me. He did not so much teach me how to use the swell, as how *not* to use it. He admired Bach, played the old master of organ playing grandly, could never understand the "build" of musicians who could see nothing in "John Sebastian," and had a wholesome abhorrence for one-legged pedalling and swell organ playing. And in all these opinions I agree with him entirely.

THE STROLLING PLAYER.

Stephen Heller: His Life and Works.*

(From the "Sporting and Dramatic News.")

M. Barbedette is not merely a biographer but a critic, and his remarks on the characteristics of Heller's style, and on the special qualities of a large number of his chief works, will prove instructive as well as interesting. The history of Stephen Heller's life resembles that of many other composers. Born at Pesth, in Hungary, on the 15th of May, 1815, he showed at an early age so remarkable a musical organization, that his friends, who had destined him for other pursuits, acceded to his entreaties and allowed him to adopt music as his profession. At nine years of age he played with his master, Franz Brauer, in a concert at the Pesth Theatre, a concerto by Dussek for two pianofortes. He subsequently removed to Vienna and became a pupil of Beethoven's friend, Antoine Halm. At the age of thirteen he was then on a tour through Hungary, Poland, and North Germany, and was regarded as a prodigy, especially in reference to his wonderful powers of improvisation. This kind of life, lasting for four years, had an unhealthy influence on the boy's art culture, and when he was nearly seventeen he "began for the first time to realize that his musical education was not begun, but that he was merely a pianist with a brilliant touch, knowing nothing of art but what are called *concert pieces*. A few lessons in harmony, which he had received at Pesth from the aged organist, Cibalka, constituted his entire stock of musical science." By good fortune he made the acquaintance of Count Fugger, a wealthy and highly-cultivated amateur, who made him acquainted with the musical riches bequeathed by Bach, Haydn, Mozart, and Beethoven. Later on he became enamored of Mendelssohn and Chopin, and was the first to play the works of Chopin at Augsburg. He tried composition, and was so fortunate, when in his twenty-first year, as to interest Robert Schumann in his efforts. A correspondence, which lasted until the death of Schumann, commenced at this date (1836) and Schumann's advice and criticism were of invaluable benefit to the young aspirant. When his patron, Count Fugger died (1838), Heller proceeded to Paris—on the recommendation of Schumann—to study with Kalkbrenner, with whom he had been permitted to play a pianoforte duet at an Augsburg concert. He was unable to continue taking lessons of Kalkbrenner, whose terms were, preposterous, and he found himself alone in Paris, with but a modest sum in his pocket, and destitute of other resources. For forty years since then he has made Paris his home, and during the latter half of that period he has occupied a prominent place among the musical benefactors of mankind. The story of his life is told with unaffected simplicity by M. Barbedette, and is not only interesting but instructive. The criticisms of M. Barbedette appear to many readers the most valuable portion of the work. Musicians and amateurs find in them a treasury of valuable comments, and enjoy the performance of Stephen Heller's charming musical poems with new zest after perusing the sympathetic and masterly analyses contained in this delightful book. The

translation has been well executed, and the publishers have spared no pains in bringing out the handsome little volume which, with its admirable photographic portrait of Stephen Heller, and lithographic facsimile of one of his *Préludes à Lili* will be a desirable addition to every library.

King Robert's Hymn.

BY J. VILA BLAKE.

(From the Christian Register.)

The beautiful hymn of King Robert (A.D. 907) is deservedly famous and valuable among medieval Latin hymns, for its great sweetness and beauty, and its melodious composition. Trench speaks of it as "the loveliest,—for, however not the grandest, such we call it,—of all the hymns in the whole circle of Latin sacred poetry." The Archbishop quotes also the high appreciation of a Latin hymnologist (Clichtoveus), who says the hymn is beyond all praise, for its wonderful sweetness and flowing facility, and for its succinct brevity, joined with a copious fertility of ideas; and exclaims, "I could easily believe that the author, whoever he was, when he composed this hymn, had a certain heavenly sweetness poured through his inner being, by which, the Holy Spirit being the author, he was able to utter so great beauty in so few words."

Though well-known and often read, it is always a source of pleasure and profit. I transcribe it entire:—

Veni, sancte spiritus,
Et emite coelitus
Lucis tuae radium.
Veni, pater pauperum,
Veni, dator munorum,
Veni, lunum cordium.

Consolator optime,
Dulcissimus hospes anime,
Dulce refrigerum;
In labore requies,
In aestu temperies,
In fletu solatium.

O lux beatissima,
Reple cordis intima
Tuorum fidelium!
Sine tuo numine,
Nihil est in homine,
Nihil est innoxium.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucum;
Fleete quod est rigidum,
Fove quod est frigidum,
Rege quod est devium!

Da tuis fidelibus
In te confidentibus
Sacrum septenarium;
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

In the fifth stanza, *sacrum septenarium* (literally, the sacred septenary) refers to the seven gifts of the Spirit (Isaiah 11: 2), which, in connection with the seven beatitudes and the seven petitions of the Lord's prayer, are a frequent theme in mediæval theology.

Translations of this exquisite hymn are said to abound in many languages. Without looking for any, I have met four. A version by Ray Palmer is contained in Martineau's "Hymns of Praise and Prayer." It is a very poor translation; indeed, is hardly to be called more than an abbreviated paraphrase. The metre is entirely altered; many lines, and even a whole stanza, are omitted, and lines substituted which have nothing corresponding in the original. Its best rendering is from the second stanza:—

"Rest which the weary know,
Shade 'mid the noon tide glow."

In the little book called "The Seven Great Hymns," there is a translation by Catherine Winkworth, but whether directly from the Latin or through the German (Lyra Germanica) I cannot say. It is far better than Palmer's, though like his it departs entirely from the metre; as the *iambus* is substituted for the *trochee*, not only is the line longer, but it loses the beautiful fluency of the original. The best rendering is a portion of the first and of the second stanza; and these lines will show also how impossible it is for this iambic measure to convey the melody of the Latin:—

"Come, Father of the poor, to earth;
Come, with thy gifts of precious worth;
Come, Light of all of mortal birth!"

Come, Thou in whom our toil is sweet,
Our shadow in the noonday heat,
Before whom mourning fletch feet."

Worley has a version in his "Poems and Translations." It retains the trochaic motion of the original, and, so far as number of syllables goes, the entire metre. But it is, in my judgment, fatally deficient in the *accent* (of which more presently), and the author resorts occasionally to a line or expression which has no counterpart in the Latin. The best rendering is from the fourth stanza:—

"Wash to whiteness every stain,
Slake the thirsty soul with rain,
Heal the hurt that needs thy care;
Bend the stubborn to thy sway,
Cheer the cold with genial day,
Make the crooked straight and clear."

Dr. Hedge is the author of a version, printed in the "Hymn and Tune Book," hymn four hundred and forty-four. I think this much the best of the four. It is strong and elevated, and is a good translation, almost line for line, though in the third stanza it is a little free. It lacks in that inimitable grace and music which probably no version can attain. But I think a different method would gain a nearer approach. The metre is treated as a *trochaic dimeter catalectic*, but, regarding the Latin *quantities*, this is obviously not correct. In the mediæval verse *quantity* ceased to rule, and *accent* took its place. I think no English verse can approach the beauty of the original unless each line end with a dactyl, according to accent. For example, in the first stanza of Dr. Hedge's translation (an admirable rendering, except that the third line has nothing for it in the Latin)—

"Holy Spirit, Fire Divine,
Send from heaven a ray of thine;
Lighten our obscurity.
Come, thou Father of the poor;
Come, thou Giver and Renewer,—
Fountain of all purity."

all the lines should have the movement of the third and sixth.

The temptation to translate is irresistible; and I will add my version, which aims (1) to be an exact rendering, as close as possible, especially neither adding nor omitting anything; (2) to retain the flow and rhythm of the original according to accent, and reproduce its music so far as the English may do it; and (3) to preserve rhyme so far as consistent with the previous objects:—

Holy Spirit, visit us;
From thy heaven of blessedness
Send thy ray enlightening;
Come, O Father bountiful,
To the poor man merciful,
Come, the heart illumining.

Best Consoler, pitying
Guest the soul inhabiting,
Sweet refreshment offering;
In our labor, quietness;
In the hot day, temp'rateness;
Solace in our sorrowing.

Fill, Light beatiful,
The deep heart's receptacle
Of thy faithful worshipers;
Without thy divinity,
Naught is in humanity;
All is ill and perilous.

Wash away unholiness,
Water every aridness,
Heal the hurt injurious;
Bend what groweth rigidly,
Warm what goeth frigidly,
And make straight the devious.

Give to us who faithfully
Trust in thee confidingly
Gifts of grace and sanctity;
Give to virtue victory,
Give in death immunity
And a blest eternity.

Theodore Thomas.

(From the New York Tribune, August 26.)

HE IS TO LEAVE NEW YORK.

APPROACHING DISBANDMENT OF THE ORCHESTRA—THOMAS GOES TO CINCINNATI AS DIRECTOR OF A CONSERVATORY OF MUSIC.

New York is about to sustain an irreparable loss. Theodore Thomas, after fifteen years of hard and unrewarded labor, has abandoned a thankless task amongst us, and has accepted a position as director

* Stephen Heller: *His Life and Works* (from the French of H. Barbedette), by Robert Brown-Borthwick, Vicar of All Saints, Scarborough. London: Ashdown & Perry, Hanover Square.

of a Conservatory of Music to be established at Cincinnati, in the new Music Hall. He has made a contract with the originators of the enterprise to give his whole time to it for a period of five years, at a liberal salary, and he will remove to Cincinnati on the 1st of October. To him the change is probably a piece of good fortune, but to New York, if not to the nation at large, it is an incalculable injury. The orchestra will be broken up. A part of it will doubtless accompany Mr. Thomas to the West, and will play under his direction there. But the New York concerts which have been for so many years not only the most important of all our musical entertainments, but the most valuable influences of musical culture and intelligence, will be stopped. There will be no more symphony evenings at Steinway Hall. There will be no more Garden entertainments after the end of this month. The New York Philharmonic Society is left without a conductor, and will doubtless lose some of its best performers. The Brooklyn Philharmonic Society loses both conductor and orchestra, and nothing remains of it but a board of directors.

This disaster to the interests of New York is chargeable not merely to the enterprise and liberality of Cincinnati, but to the strange indifference of our own people. "The truth is," said a Western gentleman the other day, "you New Yorkers have been sitting down with your hands folded and a smirk on your faces, and allowing Theodore Thomas to entertain you at his own cost." It is no secret, to those who are familiar with musical affairs that in spite of occasional seasons of brief and spasmodic prosperity, the noble enterprises of Mr. Thomas have been a heavy tax upon his own slender purse; that it is only with the greatest difficulty that he has succeeded in paying the salaries of his musicians; and that he has never received any compensation for his personal services.

It remains to be seen exactly how far his removal will affect the coming season in New York. The Philharmonic Society, which has survived so many vicissitudes, will go on as usual, but who will be the conductor is not yet determined. The directors just now seem to be all at sea, bewildered by their sudden misfortune. An informal meeting, at which nothing was decided, was held on Saturday, and another will take place to-morrow, when some course of action will probably be recommended to the society. Dr. Damrosch is spoken of in connection with the conductorship, but whether he would accept the position if it were offered to him, nobody seems able to say. The directors of the Brooklyn Philharmonic Society have held no meeting. The only arrangement which seems possible for them is to engage the orchestra of the New York Society, with whatever conductor may be at the head of it. One of the directors of the Brooklyn Philharmonic last evening suggested that possibly it might be better to go out of the country for conductor. Several names are mentioned, that of Dr. Von Bülow being apparently the favorite. It was thought that if some concerted action could be had with the New York Philharmonic, some first-class conductor might be engaged abroad, who would possess the attraction of novelty which Dr. Damrosch, in spite of his unquestioned ability, lacks. It is earnestly hoped by the Brooklyn directors that no final conclusion may be come to by the directors of the New York Philharmonic until an opportunity shall have been offered for a conference between the two societies. It is thought, and with perfect reason, apparently, that by combining, sufficient money might be raised to tempt some artist of the very first rank in Europe to assume the charge of the two organizations, which would be at any rate greatly to the advantage of art in this country.

THE CINCINNATI COLLEGE OF MUSIC.

The idea of establishing a College of Music in Cincinnati is not a new one. From the time of the first of the great Cincinnati Musical Festivals, in 1873, the thought has never been absent from the minds of the founders and promoters of these festivals of making Cincinnati a great art-centre in America, to correspond, as far as the widely differing conditions of the countries would admit, with such cities as are Leipzig and Stuttgart in Germany. How this was to be accomplished did not appear until the overwhelming success, both artistically and peculiarly, of the festival last Spring—a success utterly unprecedented in the history of music in either this or any other country—indicated the direction in which an effort might be made, and the way in which success might most easily and surely be obtained. The Festival of 1875 un-

doubtedly did much to remove the doubts of those who had this scheme at heart. The local pride of the citizens of Cincinnati was stimulated to the highest point; it was shown that the West was interested in art work, and that musical enterprises, conducted in the proper way, could be made self-sustaining; and when Mr. Springer came forward with his generous gift, which was met with equal generosity by the public at large of Cincinnati, the way seemed plain. Still, it was deemed best to wait, not only till the completion of the great Music Hall, which more than any other one thing has made the establishment of the Conservatory a possibility, but still further, till it could be shown that the interest of the West in music was not a temporary, but an abiding one. How clearly this was manifested by the great May Festival of 1878, the readers of the *Tribune* well know. Cincinnati then gave what was, beyond peradventure, the greatest Musical Festival on record; it placed itself in the front rank of art supporters; those who had helped so generously toward the success of the earlier Festivals were more than willing to continue their benefactions, and many even of those who cared nothing for music, were keenly alive to the benefit such festivals conferred upon the city, and were ready to do their part in carrying the work much further. The time was ripe for the establishment of a Conservatory unlike any other in this country; and if money and zeal and energy and good sense could make it so, inferior to none in Europe. Most admirable quarters had been provided in the new Music Hall, which could be secured at a mere nominal rent; public confidence in the undertaking had been assured by the success of the last Festival, and it was certain that all the money needed could be had for the asking.

Colonel George Ward Nichols, a gentleman eminent in Cincinnati for his interest and well-directed energy in all matters pertaining to music, assumed the labor of organizing the scheme, and in an incredibly short time the whole matter was arranged. The College of Music of Cincinnati was incorporated under the laws of the State of Ohio, on the 17th inst.; Messrs. R. R. Springer, John Shillito, George Ward Nichols, Jacob Burnett, Jr., and Peter R. Neff being the directors. Colonel Nichols was chosen President. On August 16 a large number of the representative men of Cincinnati, men not less distinguished for their interest in art than for their wealth and social standing, addressed a letter to Mr. Theodore Thomas, requesting him to assume the musical directorship of the new enterprise.

To this Mr. Thomas sent a letter of acceptance, and a contract was signed on Thursday last by which Mr. Thomas receives a handsome salary for five years, and undertakes the absolute direction of the college. No professors will be appointed without his nomination, and his supervision will extend to all branches. In consequence of this arrangement, Mr. Thomas will leave this city about the 1st of October, shortly after the close of the present season at Gilmore's Garden, and take up his residence in Cincinnati, where he will at once devote himself to the work of organizing the new College of Music.

The college will be situated, as is stated in the first of the above letters, in the new Music Hall. The building contains, besides the large hall, where the Festival took place, a smaller hall which is in every respect fitted for concerts of chamber music, or for small concerts by pupils of the college. Besides these two halls, there are a number of rooms of all sizes, situated in different parts of the vast building, most of them so far apart that persons practising or taking lessons in them will not interfere with each other. The building is, moreover, easy of access.

SCOPE OF THE CONSERVATORY.

So far as the purposes of the school are now marked out, it is designed to make it a complete musical university. The ordinary branches—singing, piano, the theory of music, harmony, thorough bass, etc., the practice of different instruments—will, of course, be taught; but something more than all this is contemplated. Most important of all, perhaps, it is intended to organize a full orchestra of from 100 to 150 performers, and to institute a school for the orchestra. The need of such a school in this country has been severely felt; the great majority of our orchestral performers are players, but not musicians, and it will be the aim of this school to make them musicians. There is nothing which would have a more direct or more decided influence on musical taste and culture than this. The personnel of the staff of professors is not yet arranged; but Mr. Thomas will have under his

hand one or two excellent masters in Cincinnati. Among these is Mr. Otto Singer, who, by his excellent work at the last two Festivals, has proved himself a chorus master of remarkable ability; he is known as a composer of no small learning; he is a pupil and warm friend of Liszt, and he has a firmly established reputation as a teacher of the piano. It was he who was selected to compose the music of the "Dedication Ode" at the opening of the new Music Hall last Spring, an honor which his untiring devotion in the interests of the Musical Festivals richly merited. The details of the organization of the college are, however, entirely uncertain as yet, and it will be some time before anything can be decided.

THE ORCHESTRA.

One of the first things which will claim Mr. Thomas's attention is the organization of the orchestra. It is part of the plan of the trustees of the college to give each Winter a series of ten or fifteen subscription concerts. As Mr. Thomas goes so early to Cincinnati, there is every reason to suppose that the course will begin during this coming Winter, for which it will, of course, be necessary to form an orchestra. Mr. Thomas expects to be accompanied by many of the best members of the present band, and those of them who are properly qualified will be invited to accept professorships in the college. The officers of the institution were anxious at first that Mr. Thomas should bring his entire orchestra, but this plan was abandoned because it would be impossible, at least for the present, for so large a body of musicians to earn a living in a city like Cincinnati. The grand orchestra which Mr. Thomas intends to organize in his new home must be built up by degrees. The pupils of the college will play in it as fast as they acquire sufficient skill.

The institution is not to be a free school in any sense; the directors are confident of making it self-supporting almost from the start.

A musical atmosphere is essential to the full development of young musicians, is indeed such an important aid to study that a high art life is hardly possible without it. For the creation of such an atmosphere Cincinnati is well suited. The place is not too large, and the attractions are not so numerous or so strong as to divert the minds of the students from their work, and there is a large German population, which is very friendly to music.

THEODORE THOMAS'S CAREER IN NEW YORK.

Theodore Thomas was born in the Kingdom of Hanover in 1835, and learned the violin from his father, who was himself a violinist and an excellent musician. The family came to America in 1845, when Theodore was brought forward occasionally as a boy violinist, applying himself, however, no less to the scientific branches of his profession than to the practice of his favorite instrument. He was still a mere lad when he joined the orchestra of the Italian Opera, and he was only fifteen when Benedict made him first violin of the fine orchestra which he selected to accompany Jenny Lind in her earliest American concerts. He held the same position in various opera companies, and by the time he was twenty he was conducting both the Italian and German operas. An amusing story is told, by one who was a member of the orchestra at the same time, of the way in which he happened first to become conductor of opera. He was playing principal first violin in an orchestra conducted by Maurice Strakosch. At rehearsal one day, disapproving of the tempo in which Strakosch took one of the movements (the opera was "Don Giovanni," if we are not mistaken), Thomas expressed his dissatisfaction somewhat strongly. Strakosch a few minutes afterward, making some excuse to leave the orchestra, asked Thomas to take his place and conduct. Thomas obeyed, but conducted without leaving his own seat, making the other men follow the movements of his bow. The improvement was so marked that Thomas was thereafter installed regularly in the conductor's chair. Adelina Patti, when she sang here, would have no other conductor. On one occasion when Thomas had gone to Philadelphia to play in some concert, Patti, not discovering his absence until the last moment, absolutely refused to sing, and the opera had to be changed. In 1855 Thomas began the soirées of chamber music at Dodworth Hall, with William Mason, Mosenthal, Matzka and Bergner, and these were kept up for fourteen years, without much pecuniary return, perhaps, but with excellent results artistically, and to the great delight of the small audience which gathered monthly in Dodworth's old rooms. Thom-

as was also a member of the Philharmonic Society, and for some time its assistant conductor. In 1861 he broke off his connection with the opera, and began the formation of an orchestra. For a few years the public only heard of him now and then as the leader of occasional performances, popular matinée concerts, or little affairs of that kind. In 1864 he had made such headway that he was able to give his first series of *Symphony Soirées*, at Irving Hall, in which venture he had the help of Mr. F. L. Garrison, a manager who was associated with many of the best musical enterprises of that day. The concerts were not only successful, but Thomas persevered in them until the Spring of 1869, when they were interrupted, although they had been steadily growing in the public favor. In the Summer of 1866, Thomas began at Terrace Garden on Third-ave., the experiment of open air concerts, and met with abundant success. In these entertainments, as indeed at the earlier *Symphony Concerts*, the programmes were marked by very large concessions to the public taste for light and trivial music, but as fast as the audiences could understand something better—faster, almost—the character of the programmes was raised. In 1868 the orchestra removed to the Central Park Garden, and there the concerts were kept up each year until the close of the Summer of 1875. In 1869 began those annual tours which have carried the knowledge and love of orchestral music from one end of the country to the other, and have made Thomas's name a household word; but, though the orchestra visited New York occasionally, and treated it to a week of concerts now and then, it was not until the Winter of 1872 that the regular series of *Symphony Concerts* was resumed. It was in the course of this Winter that Thomas gave the remarkable concerts in connection with Rubinstein and Wieniawski; and in April, 1873, at the end of the season, he induced 400 members of the Boston Handel and Haydn Society to spend a week in New York, and join him in a festival which culminated in a memorable performance of Beethoven's Choral Symphony. From that season to the Spring of 1878 the *Symphony Concerts* continued regularly. In 1876 the *Summer-nights' concerts* at the Central Park Garden were discontinued, Mr. Thomas going to Philadelphia for the Centennial year. Last Summer he was in Chicago.

Go West, Young Man, Go West!
And He Went.

(From the *Music Trade Review*.)

A representative of the *Music Trade Review* picked up the *Tribune* on the morning of Monday, August 26th, and read with astonishment its pathetic cries of distress over the proposed removal of Theodore Thomas to Cincinnati. "Is it possible," he said, "Has Thomas risked his all upon the hazard of a single die at Gilmore's Garden, this summer, and has the Hazard been too much for him? Is New York about to sink into the depths of musical infamy in consequence of his departure? I will go forth and learn what the wise men have to say upon the subject." He had not far to seek, for an eminent musician, well known in this city, and but recently returned from Europe, consented to express his views.

"But," he said, by way of introduction, "do not mention my name, for, as I shall speak candidly, motive might be misinterpreted."

"In the first place," he remarked, "I do not consider Mr. Thomas—whatever may be his ability as leader of an orchestra—fitted to be the director of a great school for musical instruction. Such an institution should have a man of great literary ability and refined tastes. He should be an intellectual man, and that Mr. Thomas is not. Moreover, it may be assumed that Mr. Thomas' actual knowledge of the theories and the art of music is limited, from the fact that he has never yet composed anything worth mentioning, and that all arrangements for his orchestra of other people's compositions are made by Mr. Dietrich, who will probably accompany him to Cincinnati to perform the same kind of office there."

"In your opinion, should Mr. Thomas feel aggrieved at the treatment he has received in New York?"

"Not at all. I have just returned from Europe, where I made an extended tour of the country, but I found there no large private band which could play throughout the year in a city equally important with New York. There is an orchestra in Berlin which plays for seven-and-a-half months nightly in one place, under Bilse, but he gives trashy mu-

sic five times a week, which brings in so much money to the box office that he is enabled to give symphony concerts, on which he loses, twice every week. In the smaller cities, the orchestras are supported by the city government, and obliged to furnish music for balls, operas, and concerts. Leipzig has one of the most renowned orchestras in Germany, the members of the Gewandhaus, and these are at the same time members of the operatic band. If people say that New York ought to have done more for Theodore Thomas, I must reply that practical America should not be expected to accomplish more for classical music than idealistic Europe has ever done. If the public at large would support anything, it would support an opera company, because for one person who likes classical music, there are a thousand who prefer opera."

"Do you consider Mr. Thomas' departure a 'catastrophe' or a 'disaster,' as the *Tribune* would have us believe?"

"It is no disaster at all. Of course I do not mean to take anything away from the merits of Theodore Thomas, assisted by an excellent manager, who helped him to establish his reputation. Without a doubt he has done a great deal to elevate the taste for good music in America. He leaves New York, but others will come after him and follow the track he has beaten, and it is my firm belief that in three years from now everybody will remember Theodore Thomas with kind feelings, but nobody will regret him. There was Carl Eckert who came to America with Sontag. He was considered the best conductor for symphony concerts in Vienna, yet when he left that city he was forgotten, and two years after John Herbeck was the popular man."

Another musician, when asked: "Has Mr. Thomas reason to complain of the financial results of his efforts hereabouts?" replied:

"I should estimate that Mr. Thomas ought to make in the winter \$10,000 out of the thirty symphony concerts he gives here, which includes his six symphony concerts at Steinway Hall, his Brooklyn Philharmonic concerts, and his New York Philharmonic concerts. He is frequently engaged, with his orchestra, to play at profitable rates at the Cambridge concerts, at the Cincinnati Musical Festival, and at many miscellaneous concerts in this city and vicinity. To be sure he has made no money this summer by his season at Gilmore's Garden, but if his programmes there had been different, might not the financial result have been different too?"

Mr. Jacob Gosche, Mr. Thomas' business manager, was next encountered.

"I will tell you, he said, the very reason why Mr. Thomas goes to Cincinnati. It is wrong to suppose that it is merely because he feels aggrieved at his treatment here. He is a married man, with a family growing up about him; yet in the winter when they are at home he is travelling about the country with his orchestra, and in the summer, when he is in town, they are in the country. He wishes to lead a home life, and this offer from Cincinnati seems to give him an opportunity; besides," said Mr. Gosche, smiling, "he may not be altogether lost to New York. Who can say but that in the course of time he may give his series of winter concerts in New York, as usual?"

"And," broke in a friend of Mr. Thomas, "if he has made a mistake, he, not New York, will be the loser by it. We are all very fond of him, but do you think that we will go without good music because he leaves us? The matter does not rest with him, but with us, and if we really want the music you may be sure we will have it."

"At any rate," said Mr. Gosche, "the whole affair is so sudden that there is little that is definitely known, or to be said, beyond the fact that Mr. Thomas has been offered and has accepted the musical directorship of the College of Music of Cincinnati, to be established in the new Music Hall in that city."

Theodore Thomas' New Departure.

(From the *Chicago Tribune*, Aug. 26.)

Cincinnati has drawn the grand musical prize in inducing Mr. THEODORE THOMAS to make that city his home and future locality of work. The auspices under which he will remove there at the close of his present engagements are very flattering, and promise to bring him honor, money, and troops of friends.

Several of the solid men of Cincinnati,—and it is the pride of that city that her millionaires are gentlemen of taste and culture,—among them REUBEN R. SPRINGER, JOHN SHILLITO, JOSEPH LONGWORTH, and others,

have organized themselves into an association and already subscribed the money to establish in that city a musical institution or college which shall teach music in all its branches, from the rudiments to the very highest points of culture. Mr. Thomas has not only consented to give his advice in the establishment of this college, but to lend to it his name and experience and identify himself with it, probably as the professor of instrumental music, and the solid men of Cincinnati have agreed to support and sustain him. He will also be assisted by the same gentlemen to organize an orchestra out of the best material in New York and Cincinnati, and to maintain regular orchestral concerts. Cincinnati, as is well known, has excellent material for such an orchestra, which has long needed a leader and proper organization. The locality of the college is already provided. It will be the elegant Music Hall, with its superb suites of rooms, and its large organ will also be used for purposes of study and concerts. The departments of teaching will be filled with professors from abroad, and it is the intention of the founders that a diploma from this institution shall carry with it as much weight as a diploma from the conservatories of Paris, Stuttgart, Leipzig, or Milan.

Those who have been most intimately acquainted with Mr. Thomas and his work will be the first to congratulate him. They know how hard he has labored and what obstacles he has had to meet. He has worked for years with as good an orchestra as there is in the world, and with the purest devotion to his art. No amount of opposition could make him recognize what was trivial or false, and no popular clamor, however loud it might be, has been able to swerve him from his high musical standard. He has never consented to lower his work or degrade his mission. Slowly but surely he has led the people up to him. The three Cincinnati Festivals, and the new College of Music, which is to be placed upon an enduring basis, are the indications of his triumph. They eloquently testify to the results the great conductor has accomplished. Hitherto he has performed this work without reward. It is no secret that he has not been sufficiently remunerated. Men who are true to a high purpose and will not cater to sensation and humbuggery very rarely are. He has spent his best years in trying to elevate the taste of the people and to educate them up to an appreciation of the best and highest in his art, and in doing this has always had to struggle against the lack of proper financial support. The Cincinnati scheme will relieve him from this embarrassment. That city has done for him what New York ought to have done long ago. He will be free to go on with his great work without any anxiety as to the future. New York has plumed herself on his achievements, boasted herself over his incomparable band, taken all the credit, and done nothing for him, leaving him to eke out a living by travelling through the country and giving concerts in what it contemptuously calls the provinces. It is a fit retribution that she has lost him and his orchestra, and one of those provinces has secured him and will reward him for his worth.

Cincinnati also will find that the engagement of Mr. Thomas will make her the musical centre and authority of this country. Her own resources will be developed, and her musicians will have new incentives for work. We believe she will produce, under Mr. Thomas' direction, an orchestra stronger than any he has yet had. Her future festivals will gain in importance and dignity, and their results will be proportionately enhanced from the fact that the conductor will be upon the ground in active and immediate co-operation with his trusty lieutenant, Mr. OTTO SINGER. With two such men at the helm, co-operating with liberal citizens and utilizing all her remarkable musical resources, Cincinnati not only will be the musical centre of this country, but one of the great centers of the world that affect and direct musical progress. Both Cincinnati and Mr. Thomas are to be congratulated.

"THE FLANEUR" of the same *Music Trade Review* writes:

So New York sits in ashes, for of all misfortunes conceivable, to be robbed of her Thomas is the most poignant.

In such moments of abject sorrow it is folly to reason.

If it were not, I should venture to suggest that our Thomas has done a good deal of coqueting with Cincinnati, and Boston and Chicago of late years.

Whatever Mr. Thomas is—New York has made him. The record does not show that he was made when he came here. The Philharmonic was where he went to school and there are half a score of capitalists who know what it has cost to educate him.

The press of New York has fixed his status. A select band of literary musicians hoisted him with their erudite pens into continental notoriety. The earnest desire of a few educated musical writers, like Mr. Hassard, to have classical music sustained and appreciated, was enough to blind them to a great many of Mr. Thomas' faults, and they made a pet of him for politic reasons. No musician ever lived who has been so ingeniously and bravely

bolstered with moral, pecuniary and intellectual support.

But all through it Mr. Thomas has invariably shown a disposition to taunt New York with the superior taste of Boston, the superior enterprise of Chicago, or the superior resources and liberality of Cincinnati.

And all because New York would not guarantee him, independently of his own exertions, against all failure and loss.

Unfortunately, that is not the habit of New York with anybody. Such a thing as a subvention to art is unknown in this democratic community.

I do not say that it would not be better for New York if it were otherwise.

But that is not the question. Every worker before the public must, in some measure, adapt himself to the conditions of his environment.

That is what Thomas never would do here. His attitude to the New York public was continually that of a worker, who said: "I'm a little too good for you." And the mistake of his best friends was that they got to believe it.

The result now is that New York, when put to it, will become serious long enough to enquire if Mr. Thomas is too good for us.

If he gets weighed in the cool balance at last, let him thank himself.

And it is *prima facie* evidence to this practical community, aside from all art casuistry, that the maestro who abandons the metropolitan field to go into a Cincinnati conservatory is satisfied in his own mind that the quiet and routine of the conservatory are better fitted to his talents than the responsibility and struggle of a public career.

The best thing that I have seen written, *apropos* of the retreat of Thomas, is from the pen of the young man who loves the Preludes and hoped Mr. Thomas would put nothing else on his programme. He says that "the glory and honor of Thomas is that he worked for art and not for money, in New York, and New York failed to see it."

Then why does he go where they offer him more money and secure it to him for five years?

Perhaps, if this kind of logic is followed out, it is because the glory and honor of Cincinnati "is" that she has more money than art—that's what they is.

The young man of the preludes also says that Thomas belongs to the "inner consistory of aesthetic potestates."

Well, that's the reason, perhaps, why he goes in and shuts the door after him.

The *Times*, a most discreet and thoughtful sheet, when art matters are to be discussed, offers us these conundrums. I put them in tabular form, with the hope that the *Trade Review* will answer them officially:

1. What are the qualifications of a good conductor?
2. Must he not be a composer?
3. Must he have a practical knowledge of all the instruments in an orchestra?
4. Must he have enthusiasm and personal magnetism?
5. Must he not have ideas?

When you have answered these questions satisfactorily, you will have the proud consciousness of knowing that every third novice accuses you of attacking Thomas.

Dwight's Journal of Music.

BOSTON, SEPT. 14, 1878.

Our New Arrangements.

As already stated, Dwight's JOURNAL OF MUSIC will continue to be issued, as heretofore, once a fortnight by Messrs. Oliver Ditson & Co., until the close of the present volume, which will end with the number for December 28. That number will contain title page and index for the past two years (minus three months), paged continuously for binding.

With the first number of Volume XXXIX (Jan. 7, 1879) the publication and business care of the Journal will be assumed by the house of Houghton, Osgood & Co., so well known through their admirable editions of the best books, as well as their

"Atlantic Monthly" and other first-class periodicals. Under their auspices this oldest and most respected (here and abroad) of all American musical journals will preserve its identity in editorship, in spirit, principle and purpose, as well as in general outward form and style. It will still be the uncompromising foe of false pretension and of shallowness in Art,—of all attempts to turn Art into Advertisement,—making its appeal mainly to an audience somewhat select, to persons of taste and culture, lovers of the best in Music, rather than courting the widest popularity as such, and relying for appreciation more on quality than quantity of matter. Loyal to the masters, the classical, enduring models for all time in Music, it will nevertheless welcome every sign of wholesome progress, every appearance of fresh individual genius. The Editor will be assisted by an able corps of contributors and correspondents, both musical and literary, who will treat the aesthetic problems of the day from various points of view, some of them seeing with young eyes. These new elements, with the improved position of the Editor, will, it is hoped, put new life into the old Journal, and make it more interesting than it ever has been since it began in 1852.

The Journal will be issued fortnightly; price of subscription \$2.50 per year, payable in advance, from January 1, 1879. The terms of Advertising will be essentially the same as heretofore. Subscriptions (or notices of intention to subscribe) and advertisements, for the new Volume may be sent to Messrs. Houghton, Osgood & Co., 220 Devonshire Street, or directly to the Editor, J. S. DWIGHT, 12 Pemberton Square.

OUR FOREIGN EXCHANGES will kindly address hereafter, until further notice: "J. S. Dwight, 12 Pemberton Square, Boston, Massachusetts."

New York—Thomas—Cincinnati.

Between the two centres of activity the popular Conductor—his face always set toward the new, the Future—has decided quickly. The great metropolis is cast down and bereft; the directors of the Philharmonic Society (that of Brooklyn also) seemed dumfounded and perplexed; the newspapers are full of wailings and gnashing of teeth, and likewise exuberant with eulogies more unqualified than are usually pronounced over a hero dead and not merely gone. The sudden news came only in season for the merest mention in our last number. But now we have brought together for our readers quite a number of the most striking editorial comments with which the startling event was first greeted. Particularly have we copied largely from the chief mourner and chief glorifier, the New York *Tribune*. Its Chicago namesake, in like lofty numbers, dwells upon the great gain to Cincinnati and to Music in America; while the *Music Trade Review*, in the courage of its convictions, mingle with the all-pervading jubilee (or funeral hymn) of praise the first few notes of that still, small voice of critical discrimination which will more and more be heard, wherever there are wise and thoughtful music-lovers who are not swept away with any noisy crowd.

1. Now as to New York "sitting in ashes," doubtless her loss is great; but we would ask, as we did of Boston, may it not be turned to greater gain? Is it well that the great city, swarming with German musicians, most of them good ones, many of them superior, and more than one of them probably superior in general musicianship in the large sense, in taste and culture, in deep, true musical feeling, in ideas, as well as some creative gift, if not in mere conductanship, to Thomas, should become

musically so dependent on one man, that she need drop her hands in despair when he is called away? Depend upon it, New York will find other conductors who, with the same support of public and musicians, will make good his place; she has such doubtless in her midst; and, after all, the only healthy musical condition is that in which a musical community thrives on its own resources and does not have to borrow from abroad, nor lose its life, its whole prestige, with any single leader.

2. Besides, unpalatable to popular prejudice as the confession may be: While we have never been slow to admire much in Theodore Thomas from the first; while we have joined always in the praise of his admirable orchestra, yet we do believe his musical character and influence to be greatly overrated. We humbly beg to differ from the assertion that his concerts have been our "most valuable influences of musical culture and intelligence," and for this among other reasons, that, in concentrating the attention of the public upon the splendor and precision of the execution of whatsoever music, he has led so many people to imagine Raff, and Berlioz and Wagner, and all the "disciples of the newness" to be of equal consequence with Bach, Mozart, Beethoven, etc. Want of taste, of a true sense of symmetry and fitness has been shown too often in his programmes, not to speak of a certain "heaviness" in the massing together of the over-loud, extravagant "effect" works of the new composers, far outweighing any ever felt in concerts purely classical. Then again, it has been matter of common complaint among the best musicians and best judges, that in the interpretation of classical Symphonies, for instance, especially those of Beethoven, he has so often shocked the sensibility of those who love and know those works by heart, through exaggerated contrasts of tempo, taking slow movements too slow and fast movements too fast. This, with the other exaggerations of loud and soft, are, when technically so precisely executed, sure arts of effect with the half musical multitude, but they offend the cultivated sense and judgment. Thomas, in his programmes, though he has given more space to Beethoven Symphonies of late than formerly, yet gravitates mainly toward the new composers, and would have us read the old from the standpoint (as he evidently thinks, the vantage-ground) of Liszt, Wagner, Raff, etc. Now we think this is not good taste, and not good influence for culture. We cannot hear without protest that he has never "catered to sensation;" he has put the serene stars of heaven (the Beethovens, etc.), between such pyrotechnic coruscations that their sweet light and poetry with many passed for nothing!

3. We heartily congratulate Cincinnati on having won the hero of her choice. All honor to her rich men, who so believe in Music that they nobly dedicate a good share of their fortunes to the endowment of its institutions and the erection of its halls. We would that their example might strike out some spark of like devotion in our own men of superabundant means; that they may have born in them the same good impulse, and that it may speedily prove fruitful, first in furnishing the first thing wanted, which is a fund for the support of a permanent orchestra to give plenty of Symphony and other concerts; and then, regarding this as the first pillar or first section of the temple, to complete the plan by founding a full, true School of Music under the wing of Harvard University, upon an equal footing with its other schools.

We sincerely hope that the new College of Music in Cincinnati (which is to open on the first of October) will prove a great success. In one department at least, a very important one, we cannot but feel sure

that it will: namely as a school for orchestra musicians; here Mr. Thomas has it in his power to do a great work; here he will surely be at home, and easily master of the situation; and the whole country may reap the benefit; although we think that every important city ought to have its own orchestral training school.

For the rest we must watch the gradual developments of time. Mr. Thomas, it appears, is to have the exclusive nomination of all the Professors, and we are curious to see what sort of a Faculty he will have appointed; judging from his idiosyncrasies and tastes, we rather look for a queer lot. The head of such a College ought to be a musician in the largest, fullest sense, and not one whose whole experience, whole education almost, has been that of orchestral conductorship. The ideal head of such a school would be a sort of Sebastian Bach, and such come but once; or a Mendelssohn, also beyond our reach, although the spirit of them both still haunts the Conservatorium and Gewandhaus of old Leipzig. It wants a man of deep musical learning, of some genius, some creative faculty, of large general culture, of address and tact. If Mr. Thomas has all this, we and all the world will be glad to see it manifested in a position of such ample opportunity. But it is well, while hoping much and striving earnestly, not to anticipate too much all at once. Beginnings must be modest. It is not and it will not soon be time to talk of Cincinnati as "a great Art centre in America," "like Leipzig and Stuttgart" (which? pray); to dream of a new Cincinnati College "inferior to none in Europe," "its diploma to carry as much weight as that of Leipzig, Paris," etc. And it is idle to imagine that "a musical atmosphere" can be imported into a new place, without any musical traditions, in a country which has as yet produced no first-class musical composer, —(just as idle and as childish as it was to speak of the late Cincinnati Festival as "beyond peradventure the greatest Musical Festival on record.") All these fine things may lie in the womb of the not very far Future, but we must not count our eggs, etc.

Good Advice for Singing Clubs.

The President of the Cecilia, Mr. S. LOTHROP THORNDIKE, has presented his Second Annual Report, which is printed for the benefit of the members Active and Associate. The Report is a model of its kind, significant, concise, practical and full of suggestion. Speaking first of the active membership of the Club (which numbers 127 voices: 37 soprano, 30 alto, 27 tenor and 33 bass) and of the not quite satisfactory average attendance at rehearsals, which is made the text for a little wholesome exhortation, the report proceeds to review the past year's work, which is summed up as follows:

The Club has during the season practised and performed three works of considerable length and importance, —Hofmann's "Fair Melusina," Mendelssohn's "Athalia," and Handel's "Acis and Galatea," also, part-songs for mixed voices by Hauptmann and Schumann; part-songs for female voices by Gade and Rubinstein; Schumann's "Gypsy-Life"; English glees by Stevens, Webbe and Leslie; and one Bach choral. Our programmes have also been diversified by some instrumental numbers, including overtures by Beethoven, Bach and Mozart, and variations by Saint-Saëns.

These various performances are then reviewed in brief detail with candid critical discrimination. One of the chief works, the *Athalia* of Mendelssohn was repeated with orchestra, and, as we all remember, with very brilliant and convincing effect, not only proving that the pure, well-balanced voices of the Cecilia "would hold their own against a full orchestra," but justifying the President's suggestion

that "by this concert, and by a magnificent performance of the *Antigone*, by the Apollo Club" (male voices) "the point was settled, to the conviction of both singers and listeners,—that when a composer has made an orchestral accompaniment an integral part of his work, a rendering with piano or organ is colorless and unsatisfactory," —"like a photograph of a brilliant picture." —In the case of certain music, of the most important character, the unsatisfactoriness relates to more than color, —to the intrinsic musical essence of the composition, —to design as well as color; here read Mr. Aphor's excellent article in the last *Atlantic* on Additional Accompaniments to Bach's and Handel's scores.

After some sentences of grateful and just recognition of the services of the Conductor, Mr. Lang, and of the various singers of the Club who have taken part as soloists, the Report closes with serious suggestion and advice, so sound and profitable, and so well expressed, that we think it ought to be taken to heart by all the choral societies and clubs both here and everywhere. That it may be the more widely read and pondered, and, we hope, practically followed, we copy the whole of this portion:

The thought which always comes most forcibly to my mind at the end of a season is this: How little ground we have gone over! Can we not in each succeeding year gain some familiarity with a far greater number of compositions of acknowledged excellence?

It will be said that we need most of the time which we have for rehearsal to acquire the correct reading and vocalization — to say nothing of the artistic rendering — of the few things which we are to perform in public. This is still in a certain degree true, but every year it is becoming less true. By discarding useless and developing useful material we are following the Darwinian rule of the survival of the fittest. Every year we are better able to take the conditions of satisfactory reading and vocalization for granted, and better able, not perhaps to give more public performances, but to study more standard works for our own gratification and improvement.

Moreover, the practice of a greater number of works would lead, better than anything else, to the desired conditions of correct reading and artistic performance; and, if it would make any difference in the excellence of our public concerts whether we spent our private study upon one thing or upon a variety of kindred things, the probabilities would be all in favor of variety of employment. It need surely be only stated to be admitted, —(1st) that for mere vocal exercise, one part-song or one chorus is as good as another, —the constant practice together of the same voices being the sola essential; (2d) that nothing better insures quick and correct reading than the constant reading of new things; and (3d) that nothing conduces more to the artistic rendering of one work than familiarity with other works of the same sort.

I am therefore convinced that the best means for singing one thing well in public is to do much of practising upon other things in private. We should, besides, gain vastly in mere enjoyment, by avoiding the tedious iteration of the same choruses, evening after evening, for two mortal months; and the preparation for our concerts, instead of being a constantly increasing bore, would be an ever fresh recreation.

To sum up the whole matter, we have two duties to perform: one, to take care that our associate members, by whose kindness we live, shall have full compensation for all the aid, moral or material, which they give us; the other, to secure for ourselves the greatest possible amount of cultivation and experience. If we are not, one and all, more musical at the end of every season than at the beginning, if we have not acquired a deeper insight into the divine art than ever before, then surely our time has been well-nigh wasted.

My other suggestion is, that our main duty is to learn and perform classical music; by which I mean music whose intrinsic quality appeals to the most cultivated taste, and is approved by the best authority. No one of us can say that his individual taste is fully formed as it should be or as he would have it. Here, beyond ourselves, is the model upon which to form and refine it. This mu-

sic may be old or new, but it is never "old-fashioned" or "new-fashioned;" for it has no concern with fashion. Its foundation is deeper and its standard higher than the fancy of a day, of a person, or of a set. It is of value for all times, and should be of value for all persons, —a possession forever.

Our "mission," if we have one, is the musical improvement of ourselves and our associates. The real question, to guide the selection of our studies, is not so much whether a certain piece is what we like to sing and they to hear, as whether it is what we ought to like to sing and they to hear. I state this position more baldly perhaps than I need; but it is the true position, of which we should never lose hold, whatever concessions the circumstances of our existence may sometimes require.

And, moreover, it is certain that our very existence demands something beside amusement. The period is past, if there ever was a period, when a club could live upon mere pastime. There are too many rivals in the field doing serious work. The public requires of its orchestral and vocal societies something more and better than "variety-concerts," and if we do not give our little public something more and better we shall surely die.

Do not suppose that I would have our work altogether serious. If I should present so startling a prospect, I fear that the shock would be fatal to the Club. We must have amusement besides; and while I trust that we shall learn next year something more of Handel, something of Bach, a part, at least, of Schumann's "Faust," and something more of Mendelssohn, I am also glad to announce that we have upon our list pieces by Rheinberger, Liszt, Brahms and Hauptmann, as well as part-songs, glees, and madrigals. We shall also undoubtedly repeat Gade's "Crusaders," and this time we must give it with orchestra.

The President could not close without paying a graceful and deserved compliment to another most successful club of mixed voices in which our city feels just pride; this is the true and mutually helpful spirit that should prevail between generous rivals:

I alluded in my last report to another vocal society of this city, occupying the same ground with ourselves. I am sure that you will join me in taking this occasion to pay our compliments to the Boylston Club, to whose admirable concerts most of us have listened with delight. We owe each other the debt due from every one to an able rival. Each club has done better from having the other in the field. In such contests both sides are the winners.

THE twenty-first annual festival of the Worcester County Musical Association will be held at Mechanics' Hall, Worcester, during the five days beginning September 23, under the direction of Carl Zerrahn. Among the solo vocalists engaged are the following: Mrs. E. A. Osgood, Mrs. E. R. Dexter, Miss Fanny Kellogg, Mrs. J. K. Barton, Miss Zilla L. McQuesten, Mrs. O. T. Kimball and Miss Laura Schirmer, sopranos; Miss Annie Louise Cary, Mrs. Flora E. Barry and Miss Ita Welsh, contraltos; Messrs. C. R. Adams, Ch. Fritsch, Walter Kennedy and Dr. J. W. Clarke, tenors; and Messrs. A. E. Stoddard, G. Tagliapietra, D. M. Babcock and B. T. Hammond, baritones and basses. The Temple Quartette, the Schubert Quartette, Madame Camille Urso, Mr. C. N. Allen, Mr. Wulf Fries, the Mendelssohn Quintette Club, the German Orchestra, Henshaw Dana, E. B. Story, B. D. Allen, Miss Amy Fay, G. W. Sumner, S. B. Whitney and E. F. Howe (the last named seven artists, pianists and organists) are also engaged. Handel's *L'Allegro* and *Il Penseroso* will be performed on the afternoon of the 26th, and Mendelssohn's *Elijah* at the closing concert Friday evening, the 27th.

AUGUST WILHELMJ, whose advent here will be one of the musical events of the coming season, will be accompanied by Mlle. Faustina, a youthful and gifted prima donna. Mlle. Faustina is a pupil of the Brussels Conservatory of Music, to which institution she was recommended by the king of the Belgians. Maurice Strakosch having heard her sing, offered her an engagement for five years. Mlle. Faustina completed her musical education under his care, and a year later, under his management, made a concert tour through Norway, Sweden and Denmark, where she met with great success. Mlle. Carlotta Patti and her husband, Mr. Ritter, the pianist, are also engaged. Mr. Maurice Strakosch will himself accompany Wilhelmj to this country. They arrive about the 15th of the month.

Foreign Notes.

LONDON.

THE arrangements are now nearly complete for the musical entertainments of the winter season. As usual, the Crystal Palace concerts will be the earliest in point of date, beginning on October 5, and continuing every Saturday till December 15. Brahms's second symphony will be one of the earliest novelties. Apart from the Italian opera, which will begin on October 21, with the programme already announced, and the Rivière promenade concerts at Covent Garden on October 5-26, the next fixture will probably be the re-opening of the freshly decorated St. James's Hall, with a recital on the new organ now being built by Messrs. Bryceson Bros. and Ellis. The Monday Popular Concerts will begin on November 4, and Mr. Arthur Chappell proposes to make a leading star of the pre-Noel season Mlle. Janotta, a pianist who appeared with very great success towards the close of the last Popular Concerts season; Madame Néruda, Mlle. Melbig, and others, will, as usual, appear. Mr. John Boosey's Wednesday evening "London Ballad Concerts" will begin at St. James's Hall on November 6 with a strong list of artists, and the new "Saturday Evening Concerts" will begin on November 16. The Sacred Harmonic Society's season will begin November 22, and one of the experiments to be attempted in the course of the winter will be a Saturday afternoon concert on January 11, at Exeter Hall, by the famous choir. On Tuesday, November 19, Dr. von Bülow has consented to conduct the orchestra at the concert to be given at St. James's Hall for the Normal College for the Blind. The scheme will be composed in great part of "the music of the future," and Dr. von Bülow will also play a concerto. Dr. von Bülow's pianoforte recitals have been arranged by Mr. N. Vert at St. James's Hall on Wednesdays, November 20 and 27, and the same agent has concluded arrangements for Bülow's pianoforte recitals at Glasgow, Nov. 22, Edinburgh, Nov. 23, Liverpool, Birmingham, Torquay, Newport, Brighton, (Nov. 30), and other places. In the course of November Madame Viard-Louis' winter concerts will commence under the conductorship of Mr. Weist Hill. For the first concert a programme consisting exclusively of novelties will probably be arranged. The oratorio concerts by the Albert Hall Choral Society will begin in October, and Mr. W. Carter will also give oratorio concerts at South Kensington. Mr. Carl Rosa will not give performances in London before Christmas, but the list of musical arrangements is already strong, and critics and amateurs seem likely to have plenty of work before them.—*Figaro.*

THE provinces, too, will have abundance of music during the autumn and early winter. Festivals will be given in September at Worcester, and in October at Norwich, besides the ordinary Glasgow orchestral and choral concerts in November and December, the conductor for which has not yet been selected. There will also be the Her Majesty's opera tour in Ireland in October, the Carl Rosa English opera tour in England and Scotland from September 2 to December, the Nilsson tour in mid and north England in September, and the Von Bülow recital tour in England and Scotland in November and December. A concert party, with Madame Patey, Messrs. Lloyd, Maybrick, Ould, and Thous, will go the rounds in October; another concert party, with Misses Robertson and De Fonblanque, Messrs. Guy, Wadmore, Albert, and Randegger, will start in October; and another concert party, with Madame Edith Wynne, Miss Helen Dalton, Messrs. Vernon Rigby and Lewis Thomas, will start in October. Messrs. Harrison and Harrison, of Birmingham, have engaged for their first concert (October 23) Madame Patti and the Patey-Lloyd concert party; Mr. Hallé will have his usual orchestral and chamber concert in Manchester; the Liverpool Philharmonic Society, under Sir Julius Benedict, is getting up a strong programme, and a festival will be given by Mr. Walter Newport, at Belfast, October 24 and 25, with Mr. Santley as chief vocalist, and Mr. Charles Hallé's orchestra.—*Ibid.*

THE *Athenaeum* says that a truly great pianist has been playing this week at the Covent Garden Promenade Concerts. Madame Montigny-Rémaury, a pupil of Herr Rubinstein, was first heard in England at Professor Ella's Musical Union Matinées, and she reappeared last season with signal success. The lady is accepted in Paris as the most accomplished lady pianist in the French capital; but she must be classified in the first rank of performers, be they male or female. With a highly electric touch she combines a refined style, and her mechanism is attended with a surety which enables her to attack any amount of intricacy which in modern practice is spread over the key-board. If in the classical concertos promenade amateurs cannot appreciate her attributes, she has at command solos of a popular kind to delight her hearers.

THE celebrated "Three Choir Festivals," held triennially by the choirs of Worcester, Gloucester and Hereford Cathedrals in accordance with the custom of a century and a half, will be held this month in Worces-

ter Cathedral. In 1875 some change was made in the mode of giving these festivals. Instead of full oratorios with complete band, chorus, and principals in the cathedral, full choral services were substituted; there were no evening secular concerts at all, and the ball, which had always been one of the attractions of the Festival was abolished. It is true that, owing to extraordinary exertions, the diocesan charities, which have always benefited greatly by the Festivals, did not suffer by the limitation of the musical attractions, but the choral displays were most dull and depressing, and many of the advocates of the attractions became convinced that sympathy and support could no longer be extended to a mode of action dictated by what was considered clerical intolerance. This year there will be a revival in the popularity of the Worcester Festival. It will be again under the patronage of the Queen, who has been present at one of the meetings, and who, as a good musician, is fully capable of understanding the difference between a choral service accompanied only by the organ, and a proper performance of oratorios by Handel, Beethoven, Mendelssohn, Spohr and others, and the devotional compositions of Mozart, Cherubini and Rossini. The festival will begin September 10, when the opening sermon will be preached by the Lord Bishop of Worcester. As regards the oratorios and other sacred compositions announced, there are Haydn's "Creation" (the first part), to be followed by Mozart's "Requiem" Mass" and by Mendelssohn's "Hymn of Praise," on the morning of the 10th; the "Elijah" of Mendelssohn on the 11th; and the "Messiah" of Handel on the 13th of September. The scheme of the 12th comprises the only novelty, namely, the oratorio "Hezekiah," by Dr. Armes, of Durham Cathedral, a work produced at Newcastle-on-Tyne musical festival recently. Mendelssohn's anthem, "Hear my Prayer," and Spohr's "Last Judgment" will also be executed on this day. At the special closing service, September 13 (Friday evening), an Anthem by Dr. Stainer, of St. Paul's Cathedral, and a Magnificat and Nunc Dimittis by Sir F. G. Ouseley, the Oxford Professor of Music, and Precentor of Hereford Cathedral, will be given for the first time. Moreover, in the other services works of Purcell (the grand "Jubilate Deo," in D), of Handel (the Dettingen "Te Deum"), of Mendelssohn, of the late Dr. Wesley, of the late Sir Sterndale Bennett, of Sir G. Elvey (of Windsor), are to be given. At the two secular evening concerts in the College Hall, the principal pieces are the late Mr. Chorley's cantata, "The May Queen," music by Sir W. Sterndale Bennett; Mozart's Symphony in G minor; four overtures, Weber's "Euryanthe," Rossini's "William Tell," Beethoven's "Egmont," and Nicolai's "Merry Wives of Windsor;" the first movement of Mendelssohn's Violin Concerto, with M. Sainton as executant; and Sterndale Bennett's Concerto in F minor. There are also madrigals and part-songs, to show the efficiency of the choristers. The solos are, as usual, chosen by the leading singers, whose names are Madame Albani (Mrs. Ernest Gye), Miss Anna Williams, and Miss M. Davies (sopranos); Miss Bertha Griffiths (of Cheltenham) and Madame Patey (contraltos); Messrs. E. Lloyd and H. Guy (tenors); Mr. Wadmore and Signor Eoli (basses).

AT a concert given in London by Mlle. Marie Macarowa, a new vocalist, Signor Tito Mattel, the well-known song-writer, gave some original piano solos, which inspired the following comments: "They were excellent examples of one of the later developments of the art of musical writing. The idea of illustrating natural, moral, or sentimental phenomena by means of music cannot be said to be a new one; but in nine cases out of ten its reduction to practice turns out an utter failure. Beethoven's *Pastoral Symphony*, Mendelssohn's *Midsummer Night's Dream* overture, and a few other works are noble exceptions; but the fashion thus set has been followed with scant success. When a tenth-rate composer tries to represent in notes *The Cucumbered*, *Washing-day*, or *The Village Pump*, he does it perhaps as well as does his rival when seeking to portray *Mayanimity*, *Philoprogenitiveness*, or *Lumbago*; but were it not that *Washing-day* is *allegro* and *Magnanimity*, *adagio*, for the life of me I could never distinguish between the pieces. Now Tito played a lively solo, which before I looked at the programme I thought must represent a Jingo war-dance, certain recurring discords typifying the interruptions of the peace party; but it turned out to be a *Harvest-moon Melody*. All I can say is that I should really like to know where the moon came in."

GILMORE STILL LIVES. The Berlin correspondent of the *London Globe*, writing under date of August 21, says: "Gilmore's American Band had quite a success last week when they gave at Kroll's a number of concerts very numerously attended. The musical critics not only praise the precision and perfection which marked the rendition of the most difficult compositions, but acknowledge that the tones which they produce on brass instruments almost rival the melodious strains of stringed instruments. In view of the high eulogy accorded Gilmore's Band by such musicians as Ferdinand Hiller, (F) Franz Abt and others, it is quite inconceivable how the rumors were set afloat in Europe of the band's failure. Before returning to the United States the band is likely to visit Russia."

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Come, Let us Fly. (Viens Fuyons.) (Nuit d'Amore.) Duet. A minor and Bb. 5. f to a. "No star in Heav'n's dominions,
On earth, no sound, no light."
"Le ciel n'a pas d'étoiles,
La terre pas de bruit."

A charming duet, whether sung in French or English, and either way will possess its rare Italian melody.

Little Feet that gently patter. Song and Chorus. F. 2. c to E. Danks. 30

"Angels, droop your radiant pinions,
Stoop to earth with snowy wing,
And the dreamless rest of heaven
O'er my darling's slumber fling."

A sweet "mother" song, which every mother will like to hear.

Poor Sailor Boy. (Povero Marinari.) G minor and major. *Mililotti.* 40

"Presso la riva aspetta,
La bruna tua barchetta."
"They ears unised are lying,
Thou heed'st them not for sighing."

An effective and pleasing affair, that agreeably illustrates the truth that a song may be of the best, without being too difficult for any one to sing.

The Sparrows are Calling. Song and Cho.

F. 2. c to D. *Danks.* 30

"O mamma, the leaves are all falling,
And down in the valley below."
The poor little sparrows are calling."

Now for a home concert! Let little "Golden-hair" or one of the others, sing the solos, and all join musically in the chorus.

The Way thro' the Wood. C. 4. d to a.

Madame Dolby. 50

Also already noticed in the key of Bb. A most charming ballad.

Know'st Thou, oh Maiden? (Ad una fanciulla.) G. 4. F to F. *Mililotti.* 40

"E l' oro sparsò del tuo bel crine
Sembra l' occaso d' un sì seren."
"And the bright gold of thy tresses, seeming
Like sunset radiance that lights the west."

It is to be hoped that the Italian ladies will not be made vain by Italian songs, which almost universally praise them as one grade above mortals. Beautiful song.

Instrumental.

Victory Galop. Eb. 3. *Pratt.* 40

Has some reference to recent races on the water, and is full of the rush of the rowers, and the tumult at the moment of victory.

Secret Love. Gavotte. 4 hands. *Illustrated title.* G. 3. *Resch.* 40

A nice name for a capital little duet.

Color-Guard March and Chorus. F. 3. *Morris.* 75

"And the trumpets will be sounding,
And the merry cymbals play."

All sorts of a March;—that is, all sorts that are good. The march movement is spirited and bright, the piece is long enough to last a few squares without repetition, and there is a pleasing vocal chorus in the middle with which the "boys" and the band together, may make the streets harmonious.

Crystal Waltz. D. 3. *Wilson.* 35

In playing this, the idea comes out as clear as crystal, that it is an unusually bright and pleasing waltz.

Nonpareil March. Eb. 3. *Boyd.* 30

Spirited march, with full harmony.

Gazotte No. 2. G. 3. *Roeder.* 30

Three pages of well-constructed and pleasing music, excellent for practice.

Sweet Bye-and-Bye. Bb. 3. *Pratt.* 35

This is a very musical arrangement of the world famous melody, with another fine air alternating on the second page. Players will notice on the title page the names of no less than twelve arrangements, all based on the same air:—two by Pratt, and one each by Harris, Sousa, Navarro, Mack, Hinman, Warren, Hoffman, Siler, Wyman and Grobe. All are good, and worth examining.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter E on the 4th space."

